

CALIFORNIA ARTS COUNCIL
CELEBRATES 25 YEARS
1976-2001



CALIFORNIA ARTS COUNCIL

ARTISTS IN RESIDENCE PROGRAM
**INDIVIDUAL ARTIST
RESIDENCY**

2001-2002
**& GUIDELINES
APPLICATION**

POSTMARK DEADLINE: NOVEMBER 10, 2000



**CALIFORNIA
ARTS COUNCIL**

Gray Davis
Governor of California

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Email: cac@cwo.com

OFFICE HOURS

8 a.m. - 5 p.m.
Monday through Friday

Purpose: The California Arts Council (CAC), a state agency, was established in January 1976 to encourage artistic awareness, participation, and expression; to help independent local groups develop their own arts programs; to promote employment of artists and those skilled in crafts in the public and private sector; to provide for exhibition of artworks in public buildings throughout California; and to enlist the aid of all state agencies in the task of ensuring the fullest expression of our artistic potential.

The Council: The appointed Council of the CAC consists of 11 members who serve four-year staggered terms. The Governor appoints nine members; the Legislature appoints two. Council members serve without salary, elect their own chair, and meet throughout the state to encourage public attendance. This body sets policy and has final approval of CAC grants.

Mission: The mission of the CAC is to make available and accessible quality art reflecting all of California's diverse cultures; to support the state's broad economic, educational, and social goals through the arts; to provide leadership for all levels of the arts community; and to present effective programs that add a further dimension to our cities, our schools, our jobs, and our creative spirit.

Funding: The CAC is a state agency, funded primarily from the state's annual budget process, supplemented with funds from the National Endowment for the Arts. Its grants are usually matched by foundations, individuals, earned income, government agencies, or other organizations.



Information Access: Due to the Public Records and Open Meeting Acts, applications and their attachments are not confidential and may be requested by the media and/or public. Observers may attend but may not comment on, participate in, or in any way interfere with panel meetings. Contact the CAC for meeting dates and locations.

Grants Panels: Applications are evaluated by panels of experts, recognized in their respective fields, who rank applications according to program criteria. The CAC staff provides information but not recommendations to the panel. The Council reviews panel recommendations before making final funding decisions.

Appeal Process: Appeals to CAC funding decisions must be submitted on an official Appeal Form, available from the CAC, and postmarked within 45 days of the decision. Appeals are heard only on the following grounds:

1. Assessment based on a misstatement of factual information as contained in the application such that it negatively influenced the panel's assessment of the applicant's request for funding; and/or
2. Incorrect processing of the required application materials such that it negatively influenced the panel's assessment of the applicant's request for funding.

Note: *Dissatisfaction with award denial or with award amount is not grounds for appeal.*

Requirements: The CAC is mandated both by federal and state regulations to fund only organizations that have proof of nonprofit status under sec. 501(c)(3) of the Internal Revenue Code (Fiscal Receivers are eligible in some programs), or under sec. 23701d of the California Revenue and Taxation Code, or entities that are a unit of government; and that comply with the Civil Rights Act of 1964, as amended; sec. 504 of the Rehabilitation Act of 1973, as amended; the Age Discrimination Act of 1975; the Drug-Free Workplace Act of 1988; California Government Code secs. 11135-11139.5 (barring discrimination); the Fair Labor Standards Act, as defined by the Secretary of Labor in part 505 of title 29 of the Code of Federal Regulations; the Americans With Disabilities Act of 1990 ("ADA"); the Fair Employment and Housing Act; and the Personal Responsibility and Work Opportunity Reconciliation Act of 1996.

Ownership, Copyrights, Royalties, Credit: The CAC does not claim ownership, copyrights, royalties, or other claims to artwork produced as a result of a CAC grant. However, the CAC reserves the right to reproduce and use such materials for official, noncommercial purposes. In addition, the CAC requires documentation of grant activity and appropriate credit for CAC partial support.

ARTISTS IN RESIDENCE PROGRAM 2001-2002
INDIVIDUAL ARTIST RESIDENCY • GUIDELINES & APPLICATION
APPLICATION DEADLINE: POSTMARKED NOVEMBER 10, 2000

ARTISTS IN RESIDENCE PROGRAM STAFF

Josie S. Talamantez, Manager: 916-322-6394
Wayne D. Cook, Program Administrator: 916-322-6344
Theresa Harlan, Program Administrator: 916-322-6393

Staff makes no decisions regarding who gets funded. We will be glad to work with any applicant on their proposal prior to the deadline. If you have questions, please call the appropriate staff person.

PROGRAM INFORMATION

The Artists in Residence Program provides funding for projects that emphasize long-term, in-depth interaction between professional artists and an ongoing group of participants through workshops and classes sponsored by schools, nonprofit organizations, units of government and tribal councils.

Artists of all disciplines are eligible to apply. Projects should enable the participants to understand the art form involved and to develop their creativity through that art form. All projects consist primarily of hands-on experience, and may also include the history, critical theory and ideas of the art form.

Each project is locally designed and developed by the artist and sponsoring organization. All residencies require that matching funds be provided by the sponsor organization. The California Arts Council (CAC) does not maintain rosters of potential artists or sponsor organizations.

IN AN INDIVIDUAL ARTIST RESIDENCY, one or two collaborating artists work with a sponsor or with co-sponsor organizations to develop a project. Artists receive \$1,600 in fees for 80 hours per month of project time; projects are a minimum of three months and most are 9-11 months. Artists prepare the application in close collaboration with the sponsor organization.

IN A MULTI-RESIDENCY, arts organizations, school districts, government agencies or social service agencies plan projects that include three or more artists, of the same or different disciplines, who conduct activities at one or a number of sites. Projects may engage participants in a broad range of arts activities, all of which must be united by a single philosophy, vision, purpose or theme and are guided by specific goals and objectives. The Multi-Residency application contains the necessary information and can be obtained by calling the CAC, or by visiting our Web site at www.cac.ca.gov.

CATEGORIES

Submit only one application in one of the following categories:

Artists in Schools (AIS): This program consists of projects that take place primarily in public or private nonprofit schools, grades Kindergarten - 12, during regular school hours. Specialized schools, court or continuation schools, as well as schools focusing on persons with disabilities will also be considered in the Artists in Schools category.

Artists in Communities (AIC): This program consists of projects that take place primarily in nonprofit community organizations, public or governmental agencies, (i.e., arts and cultural centers, departments of parks and recreation, community centers, after-school programs, libraries, churches, housing agencies, tribal reservations, etc.) These projects must be open to the public.

Artists in Social Institutions (AISI): This program consists of projects that primarily serve confined populations in hospitals, correctional centers, convalescent or children's homes; or projects sponsored by mental health, alcohol or chemical dependency treatment centers.

Client as Teacher: In AISI, a limited number of residencies are available in which an artist who is a client, patient, resident or inmate of an institution can provide a program of residency activities for other clients, patients or inmates. Contract awards depend on factors such as availability of time, length of legal residency and legal restrictions, as well as availability of funding.

For the Client As Teacher category, a sponsoring institution need not provide a matching payment to the artist, but must provide space, supplies, equipment and a staff person to coordinate activities. The use of Guest Artists is recommended as an enhancement to the program. Contact staff for further information.

THE PROJECT

Objectives

- To develop the artistic abilities and creativity of participants;
- To expand the professional artist's participation in society;
- To use existing local arts resources;
- To promote use of the arts for learning and problem solving; and
- To serve the broad and diverse communities of the state.

ARTISTS IN RESIDENCE PROGRAM 2001-2002
INDIVIDUAL ARTIST RESIDENCY • GUIDELINES & APPLICATION
 APPLICATION DEADLINE: POSTMARKED NOVEMBER 10, 2000

Time Line

	Application Postmark Deadline	Panel Meeting	Award Notification	Earliest Start Date	Latest End Date	Residency Length
Schools	November 10, 2000	February	Summer	Sept. 1	Aug. 31	3-11 months
Communities	November 10, 2000	March	Summer	Oct. 1	Sept. 30	3-11 months
Social Institutions	November 10, 2000	April	Summer	Oct. 1	Sept. 30	3-11 months

Deadlines for the Multi-Residency component are the same.

An Artist in Residence Project

- Must provide a creative, hands-on experience for participants;
- Must provide long term, in-depth interaction between an ongoing group of participants and the professional artist;
- Must be free of charge to the participants;
- Requires 20 hours per week (or 80 hours per month) by the artist for a minimum of three months, maximum of 11 months (or nine months for many in the AIS category);
- May be shared between two collaborating artists who both meet the required criteria for artists' eligibility and share the 20 hours of work and the funding;
- May take place at more than one site;
- May be co-sponsored;
- Should include staff orientation; and
- Is greatly enhanced by the use of Guest Artists to supplement the project with short term workshops, demonstrations, performances or other participant activities.

THE ARTIST

Responsibilities

- Provides a community service by sharing skills and techniques;
- Encourages creative thinking and problem solving;
- May work in any discipline;
- Continues his/her own work and professional development;
- Completes 20 hours of project-related activities per week or 80 hours per month, for a minimum of three months; and
- Receives \$1,600 per month for 80 hours of project time.

Eligibility

- Must show professional experience in the artistic discipline to be taught for at least the preceding three years;
- May not be a full-time student in a degree program;
- May be part of only one application to the Artists in Residence Program in any one year; and
- May be funded by the CAC for up to three consecutive years and then must take a year off. (This includes participation in a Multi-Residence.) After the one-year hiatus, the artist may reapply.
- Must be a California resident at the time the application is submitted.

THE SPONSOR ORGANIZATION

Responsibilities

The sponsor organization must provide the following:

1. Matching fund for the artist's fees, to be determined in the following manner:
 - If sponsor is a school or institution: Arts Council pays \$1,100 per month and sponsor pays \$500 per month, or
 - If sponsor is a community or nonprofit arts organization: CAC pays \$1,200 per month and sponsor pays \$400 per month.

A non-cash match for artist's fees may be allowed. Individual artists may accept goods or services in lieu of cash payment. Housing, food, child care and professional services are examples of allowable non-cash payments. Project-related supplies, equipment, space and consultation are not allowed.
2. All supplies, materials and equipment necessary for the project.
3. Appropriate space for the project.
4. The participants.
5. If more than one site, an on-site coordinator must be designated at each additional site. Duties will include acting as contact person for the artist and the CAC.
6. A project coordinator must:
 - attend a CAC orientation meeting at their own expense;
 - secure required equipment and supplies;
 - schedule activities and participants;
 - publicize the project and recruit participants;
 - coordinate with the artist to schedule a staff orientation;
 - provide ongoing assistance to the artist
 - comply with CAC reporting requirements; and
 - serve as liaison between the on-site coordinator and the artist.

Eligibility

1. The sponsor must have been engaged in programming for a minimum of three years at time of application.
2. The sponsor's principal site must be in California.
3. The sponsor organization must be one of the following:
 - school or school district
 - public or government agency or tribal council; or
 - nonprofit, tax exempt organization.

ARTISTS IN RESIDENCE PROGRAM 2001-2002
INDIVIDUAL ARTIST RESIDENCY • GUIDELINES & APPLICATION
APPLICATION DEADLINE: POSTMARKED NOVEMBER 10, 2000

Note: No more than two artists residencies or the equivalent may be funded at a single site. If the residency is split by artists working at more than one site, no more than 40 hours per week of CAC-funded residency activities may occur at each site.

Sponsor Legal Requirements

1. The sponsor and host site must demonstrate proof of non-profit status under Section 501(c)(3) of the Internal Revenue Code, or Section 23701d of the California Franchise Tax Code, or it must be a unit of government.
 - If a sponsor organization does not have nonprofit status, but meets requirements two through four below and has been in existence for three years at the time of application, it may use a fiscal receiver with nonprofit status. The fiscal receiver will provide all fiscal and administrative services necessary to complete the contract.
 - Fiscal receivers must meet all the eligibility requirements of applicants to CAC programs. Both the applicant and its fiscal receiver must have similar organizational goals and objectives and must enter into a formal agreement on the management of grant funds, and on responsibilities associated with the completion of the project.
 - All project sites must be under the jurisdiction of a unit of government or a private, nonprofit organization. Residency activities may not be conducted in privately owned facilities.
2. Both sponsor and host sites must comply with the Civil Rights Act of 1964, the Rehabilitation Act of 1973, as amended and the Discrimination Act of 1975, and the American with Disabilities Act of 1992, which bar discrimination on the basis of race, color, national origin, sex, age or disability. Sponsor must also comply with Drug Free Workplace Act of 1988 which prohibits use, production, or sale of drugs at site.
3. Both sponsor and host site must comply with Fair Labor Standards.
4. The organization's principal site must be in California.

WHAT WE DO NOT FUND

A proposed project will not be considered if it charges participants for residency activities or if its primary activity is any of the following:

- Artists' performances, tours or exhibits;
- Artists' fellowships or individual artistic projects;
- Staffing functions of the sponsoring organizations;
- Technical assistance or consultations to organizations or artist groups;
- Art therapy;
- Job training; or
- Projects that are part of the curricula of schools, colleges or universities.

If you are not certain that your project is appropriate for the Artists in Residence Program, consult program staff before you prepare a proposal.

HOW APPLICATIONS ARE JUDGED

All Artists in Residence applications are reviewed by a volunteer panel of artists, arts administrators, and other professionals in related fields. This peer review panel recommends grants awards based on the following criteria:

Review Criteria for Funding

A successful application must address the following issues.

1. **Artistic Quality and Professionalism of the Artist(s)**
Determined by:
 - samples of work submitted;
 - the résumé (Ongoing professional experience, not just teaching experience, is essential. This is determined by seeing recent, preferably within the last three years, activities listed, with dates, in résumé.);
 - the artist's statement; and
 - overall clarity of the proposal.
2. **Strength of Sponsor Support for the Project**
Determined by:
 - the sponsor statement
 - the adequacy of supplies and materials;
 - letters of support; and
 - the adequacy of project coordination.
3. **Soundness of Project Design and Fiscal Plan**
Determined by:
 - a realistic project description;
 - schedule of classes;
 - the project supplies and equipment list.
4. **Impact of the Residency on Participants and Sponsor Site**
Determined by:
 - the project narrative;
 - samples of participants' work, if applicable; and
 - letters of support.
5. **Resourceful Approach to the Residency**
Determined by the project description, particularly the sample week and typical workshop session.
6. **Need for the Residency**
Determined by:
 - the sponsor statement; and
 - the project description.
7. **Clarity of the Proposal Presentation**
Determined by the entire proposal.

ARTISTS IN RESIDENCE PROGRAM 2001-2002
INDIVIDUAL ARTIST RESIDENCY • GUIDELINES & APPLICATION
APPLICATION DEADLINE: POSTMARKED NOVEMBER 10, 2000

DEADLINE

The application must be POSTMARKED by the deadline or it will not be accepted. Metered mail is not an acceptable substitute for US Postal Service postmark. No incomplete applications will be accepted. Read the eligibility requirements and application instructions carefully. Applicants must retain one complete copy of the application for their records.

HOW TO APPLY

To apply, submit the following:

1. Application Form (pages 1-9), Include Narrative and Résumé

- The application must use the following format:
 - typewritten, one side of page only, 12 point type or larger;
 - all pages must be 8 1/2" x 11" or they will not be reviewed;
 - pages must not be bound or stapled in any way (paper or binder clips are allowed);
 - résumés must show previous professional experience as well as teaching activities and **must include dates;** and
 - all signatures must be originals.
- If there will be a collaborating artist: submit Collaborating Artists Form (page 1a), and separate résumé.
- If there will be a collaborating artist: submit Co-Sponsor Form (page 2a), Co-Sponsor Authorization Signature (page 8) and proof of nonprofit status (if applicable).
- If sponsor is providing a non-cash match, submit Non-Cash Salary Agreement (page 7).

2. Attachments

- If activities will take place at more than one site: Include a list of sites showing names, locations, contact persons, phone numbers, and letters of agreement from each site stating their willingness to host residency activities.
- Reviews: No more than two pages for each artists. Anything exceeding two pages will not be reviewed by the panel
- Letters of support: A letter of support from the sponsor greatly enhances the proposal. Letters should be relevant to the project. Three letter limit.
- If sponsor or cosponsor is a nonprofit organization, include proof of nonprofit status.

3. Samples of Work - Application Form (pages 10 & 11)

You are urged to pay special attention to the *quality and relevance* of the work samples you submit. These must demonstrate your artistry and should reflect the specific disciplines you plan to teach. Be sure to include samples of recent work (work must be completed within past three years). **Cue audio and video tapes to your strongest work.** Due to time constraints, panelists may only spend three to five minutes reviewing your work. Do not submit original art work.

Visual Arts: submit up to 20 slides but no less than 10 (Installation artists may submit one video in addition to slides).

Dance, Theater, Music Theater, Performance Art: submit five minutes of videotape documentation.

Music: submit five minutes of audio tape.

Media: submit five minutes of videotape.

Literature: submit a ten-page writing sample. If the work is meant to be performed, a five-minute audio or video tape may accompany the written sample.

If there will be a collaborating artist, submit an equal number of samples of collaborator's work.

If applying for the first year of funding, submit samples of your own professional artistic work, not of your teaching.

If applying as a continuing artist: Artists who received support from the Artists in Residence Program in the current year must submit their own professional work plus an equal number of samples of participants' work. Panelists are aware that many projects have only just begun by the application deadline; panelists are not looking for a finished product. Participants' work should show some indication of the processes used in teaching. **Samples of participants work may be submitted under a separate cover by January 31, 2000.** To assure attachment to the appropriate application, place application number on all support materials. (Number will be mailed back on your Application Receipt Form inside the back cover.)

Artists who have been funded for a previous three-year residency, and are now reapplying after a one-year hiatus will be considered first-year artists and should not send participants' work.

Self-Evaluation and Final Report Requirements

As a condition of CAC funding you will be required to complete a self-evaluation form and a final statistical survey and submit them before the final invoice is paid. Failure to submit these forms may affect future funding decisions by the California Arts Council.

ARTISTS IN RESIDENCE PROGRAM 2001-2002
INDIVIDUAL ARTIST RESIDENCY • GUIDELINES & APPLICATION
 APPLICATION DEADLINE: POSTMARKED NOVEMBER 10, 2000

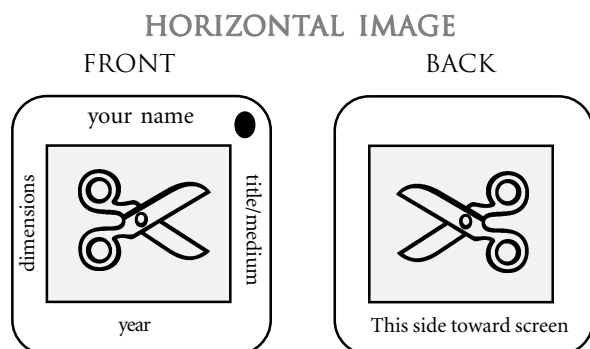
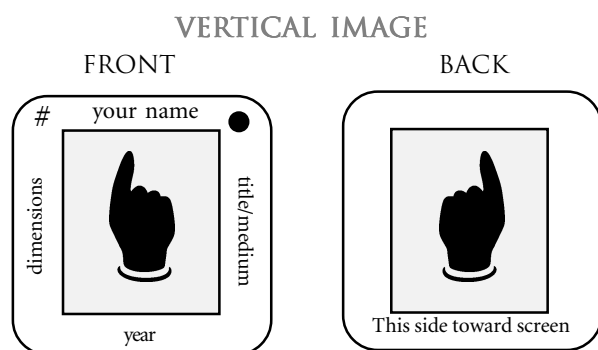
4. HOW TO SUBMIT SAMPLES OF WORK

SLIDES (*Do Not Send Originals!*)

Submit up to 20 35mm slides of recent work

- Slides will be presented to panel in pairs (1 & 2, 3 & 4, etc.)
- Label each slide with the following: name of artist; slide number; and indicate top with a dot or arrow (see diagram below).
- Enclose slides in a clear plastic slide file sheet. Use plastic or sturdy cardboard mounts only. Artist's name must also appear on slide file sheet.
- Complete Log of Visual Slides on page 10.

Slides must be marked with a dot or arrow to indicate top of slide.



●		●		●
1	2	3	4	5
□	□	□	□	□
6	7	8	9	10
□	□	□	□	□

Video Tape

- Videotapes must be in VHS format.
- Cue to a three to five minute segment for the panel to view.
- Label all cassettes and boxes with artist's name, title of tape, date or place of performance and date of production.
- Complete log of video tape, page 10 or 11.

Audio Tape/CD

- Label all cassettes, CD's and boxes with artist's name, title of tape/CD, date or place of performance and date of production.
- Cue up a five minute segment, or identify track # of CD, for the panel to hear.
- Use standard cassette format only.
- Complete log of audio or CD page 11.

Literature

Submit no more than 10 pages of writing, typed on 8 1/2 x 11 paper. Label each page with the artist's name. If submitting an audio tape also, see requirements above.

5. Description, Samples of Work

For Artist:

Fill out the log sheet on page 10 or 11 for the appropriate discipline you are applying under. (i.e.; visual arts would be log of visual slides, dance would be log of dance videotape, etc.)

For Participants (if applicable):

Artists that received support from the Artists in Residence Program in the current year must submit samples of work by the participants. **The samples of participants work may be submitted under a separate cover by January 31, 2001. To assure attachment to appropriate application, place application number on all support material.** (Number will be mailed back on your Application Receipt Form inside the back cover.)

- Submit no more than 10 minutes of video tape samples, 10 minutes of audio tape samples, 10 pages TOTAL of written work and no more than 20 slides of participants' work. Panelists know many projects have only just begun by the application deadline. Participants' work should show some indication of the processes used in teaching; panelists are not looking for a finished product.
- Description, samples of participants' work. Identify samples of participants' work using the same procedure for artists' work, duplicate additional copies of pages 10 & 11 as needed. Identify artist leading workshop, if collaborating artist. Identify participants by name along with their age, if possible.
- Written examples of participants' work should be grouped separately, following the application and supplemental pages. Identify name and age of participant, if possible.

If you are submitting slides, include slide numbers (1-20), titles, media, dimensions and dates of work.

ARTISTS IN RESIDENCE PROGRAM 2001-2002
INDIVIDUAL ARTIST RESIDENCY • GUIDELINES & APPLICATION
APPLICATION DEADLINE: POSTMARKED NOVEMBER 10, 2000

6. Return of Samples

You must provide a stamped, self-addressed envelope with correct postage to have work returned.

7. Care and Responsibility of Samples

The CAC is not liable for any damage to or loss of support material, although all reasonable care will be taken to ensure the safety of all application materials. Do not send originals.

It is your responsibility to notify the CAC in writing if your address changes between the application deadline and the notification date. Be sure to include your application number on all correspondence.

ASSEMBLING THE APPLICATION

The following instructions are designed to help you assemble and package your application in the correct order. Make eight copies of your complete application package. (It is not necessary to duplicate samples of work, unless it is a written sample.)

Send the CAC the original and ten copies.

Keep a duplicate a copy for your own records.

Application Order

- A. Application Form, pages 1-9
- B. Description of samples (use log sheets on pages 10 & 11)
- C. Résumé
- D. Narrative
- E. Reviews
- F. Letters of Support
- G. List of Sites (if more than one site)
- H. Letters of Agreement (if more than one site)
- I. Written samples of work (Literature applicants)

After you have been notified about the outcome of your application, you may request a summary of the panel's comments by sending a written request.

Packaging Order

All materials must be submitted in the following order:

1. Application Receipt Form and checklist, inside back cover (one copy only). **Receipt Form must have a stamp.**
2. Proof of nonprofit status, if required (one copy only).
3. Original Application (A through I listed above).
4. Ten copies of the original Application.
5. Audio/visual samples of work.
6. Self-addressed stamped envelope for return of work.

ARTISTS IN RESIDENCE PROGRAM 2001-2002
INDIVIDUAL ARTIST RESIDENCY • GUIDELINES & APPLICATION
APPLICATION DEADLINE: POSTMARKED NOVEMBER 10, 2000

OTHER RELATED OPPORTUNITIES

Arts License Plate Funding: Proceeds from the sale of the Arts License Plate, depicting a scene created by California artist Wayne Thiebaud, benefit arts education and local arts programming throughout the state. To request brochures for distribution at events, contact Adam Gottlieb.



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OTHER CALIFORNIA ARTS COUNCIL RESOURCES

Grants Programs

Organizational Support Program. For all disciplines, including nonprofit performing arts groups and presenters (or those using a fiscal receiver). Grants are made for general operations or project-related purposes. Amounts are based on organizational budget size. Contact Scott Heckes.

Performing Arts Touring and Presenting Program. This program assists artists and presenters in bringing high quality performing arts to communities throughout the state. The program accomplishes this goal by providing organizations artist fee support when they choose to present CAC Roster Artists (those included in the CAC's *2000-2001 Touring Artists Directory*). Fee support is the reimbursement of a portion of the fees paid to the artists in return for their services in the host community. Artists/ensembles wishing to apply to be included in the CAC's *Touring Artists Directory* need to have a consistent touring history over the past two seasons. Artists/ensembles do not need to have nonprofit status. Contact Patricia Milich or Rob Lautz.

Multi-Cultural Entry Program. This program provides support for traditional and contemporary activities of culturally specific and multicultural arts groups/organizations; introduces culturally specific and multicultural arts groups to CAC granting programs, and provides interested groups with technical assistance to increase their chances of successfully competing for CAC and other agencies' grants programs. Contact Lucero Arellano at 916/322-6394 or 916/322-6338.

Artists Fellowship Program. Fellowships are awarded to California artists who are the primary creators of their work, not those who interpret or carry out the work of others. Matching funds are not required and no specific project must be carried out with the funds. September 1, 2000 is the deadline for fiscal year 2000-01 applications for Media Arts (audio and video art, film and screenwriting) and New Genre (conceptual art, sound art, installations, performance art, interdisciplinary art, and other art forms of a highly experimental nature). Contact Josie S. Talamantez or Theresa Harlan.

Traditional Folk Arts Program. (Individual Artists, Arts Groups and Organizations). Defined as "home-grown traditional artistic activities" of groups that share the same ethnic heritage, language, occupation, religion or geographic area. Funding for master/apprentice experiences or project support. Deadline will be in March of 2001. Contact Josie S. Talamantez or Theresa Harlan.

More detail about these and other CAC programs is available in the CAC's *2000-2001 Guide to Programs*.

INDIVIDUAL ARTIST RESIDENCY APPLICATION 2001-2002

A

1. Grant Category (check one)
- | | |
|---|---|
| <input type="checkbox"/> Artists in Schools (AIS) | <input type="checkbox"/> Artists in Social Institutions (AISII) |
| <input type="checkbox"/> Artists in Communities (AIC) | <input type="checkbox"/> Client as Teacher |
2. Project Start Date: _____ / 01 / _____
month day year
3. Project Length: _____
number of months

B

1. Artist _____
- Street** Address _____
- City _____ State: CA ZIP Code _____
- Mailing** Address _____
- City _____ State: CA ZIP Code _____
- County _____ Telephone () _____
- Social Security # _____ Fax () _____
- E-mail _____

2. Will there be a Collaborating Artist?
☐ Yes ☐ No
 If yes, complete Collaborating Artist Form, page 1a, and submit
 Collaborating Artist's statement, résumé, and samples of work.

5. Will Residency include Guest Artists?
☐ Yes ☐ No
 If Yes, discuss in Narrative and include cost on Budget,
 page 7.

3. Primary discipline offered. Check only one.
- | | |
|---|--|
| 01 <input type="checkbox"/> Dance | 08 <input type="checkbox"/> Photography |
| 02 <input type="checkbox"/> Music | 09 <input type="checkbox"/> Media Arts |
| 03 <input type="checkbox"/> Opera/
Musical Theater | 10 <input type="checkbox"/> Literature |
| 04 <input type="checkbox"/> Theater | 11 <input type="checkbox"/> Interdisciplinary |
| 05 <input type="checkbox"/> Visual Arts | 12 <input type="checkbox"/> Folk Arts |
| 06 <input type="checkbox"/> Design Arts/Architecture | 14 <input type="checkbox"/> Multi-disciplinary |
| 07 <input type="checkbox"/> Crafts | |

6. City/Town Population
- Checkone:
- a. ☐ Under 10,000
- b. ☐ 10,000 - 50,000
- c. ☐ 50,000 - 250,000
- d. ☐ Over 250,000
- Checkone:
1. ☐ Urban
2. ☐ Suburban
3. ☐ Rural

4. Project Summary (in 50 words or less):

7. a. Have you previously been funded in the CAC Artists in Residence Program?
- ☐ Yes ☐ No

- | b. If Yes, designate years and program: | | | | |
|---|--------------------------|--------------------------|--------------------------|--------------------------|
| Year | AIS | AIC | AISI | Multi-Res. |
| 1994-1995 | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> |
| 1995-1996 | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> |
| 1996-1997 | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> |
| 1997-1998 | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> |
| 1998-1999 | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> |
| 1999-2000 | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> |

C

Complete and submit only if project is a collaboration between artists.

1. Artist _____
- first name last name
- Street Address _____
- City _____ State: California
- ZIP Code _____ County _____
- Telephone () _____ Social Security # _____
- Fax () _____ E-mail _____

2. Primary discipline offered. Check only one. Choose the discipline that reflects your participation in your residency.
- | | |
|---|--|
| 01 <input type="checkbox"/> Dance | 08 <input type="checkbox"/> Photography |
| 02 <input type="checkbox"/> Music | 09 <input type="checkbox"/> Media Arts |
| 03 <input type="checkbox"/> Opera/
Musical Theater | 10 <input type="checkbox"/> Literature |
| 04 <input type="checkbox"/> Theater | 11 <input type="checkbox"/> Interdisciplinary |
| 05 <input type="checkbox"/> Visual Arts | 12 <input type="checkbox"/> Folk Arts |
| 06 <input type="checkbox"/> Design Arts/Architecture | 14 <input type="checkbox"/> Multi-disciplinary |
| 07 <input type="checkbox"/> Crafts | |

4. a. Have you previously been funded in the CAC Artists in Residence Program?
- ☐ Yes ☐ No
- b. If Yes, designate years and program:
- | Year | AIS | AIC | AISI | Multi-Res. |
|-----------|--------------------------|--------------------------|--------------------------|--------------------------|
| 1994-1995 | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> |
| 1995-1996 | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> |
| 1996-1997 | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> |
| 1997-1998 | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> |
| 1998-1999 | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> |
| 1999-2000 | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> |

3. City/Town Population
- Check one:
- a. ☐ Under 10,000
- b. ☐ 10,000 - 50,000
- c. ☐ 50,000 - 250,000
- d. ☐ Over 250,000
- Check one:
1. ☐ Urban
2. ☐ Suburban
3. ☐ Rural

5. The Artists in Residence payment of \$1,600 per month will be divided in the following manner:

_____ will receive \$ _____ for _____ hours of work per month and,
applicant artist

_____ will receive \$ _____ for _____ hours of work per month.
collaborating artist

signature of applicant artist

date

signature of collaborating artist

date

ARTISTS IN RESIDENCE PROGRAM 2001-2002
INDIVIDUAL ARTIST RESIDENCY • GUIDELINES & APPLICATION
 APPLICATION DEADLINE: POSTMARKED NOVEMBER 10, 2000

D**SPONSOR ORGANIZATION**

1. Name of Sponsor _____
 Director/Chief Administrative Officer _____
 Street Address _____
 City _____ State: California
 ZIP Code _____ County _____
 Telephone () _____ Federal I.D. # _____
 Fax () _____ E-mail _____

2. Type of Sponsor (check only one)

03 <input type="checkbox"/> Performing Group 08 <input type="checkbox"/> Museum - Art 15 <input type="checkbox"/> Arts Center 16 <input type="checkbox"/> Arts Council/Agency 17 <input type="checkbox"/> Arts Service Organization 19 <input type="checkbox"/> School District 33 <input type="checkbox"/> Correctional Institution A <input type="checkbox"/> Adult B <input type="checkbox"/> Youth 34 <input type="checkbox"/> Health Care Facility 21 <input type="checkbox"/> School - Elementary 22 <input type="checkbox"/> School - Middle 23 <input type="checkbox"/> School - Secondary 48 <input type="checkbox"/> School of the Arts	26 <input type="checkbox"/> College/University 27 <input type="checkbox"/> Library 30 <input type="checkbox"/> Foundation 32 <input type="checkbox"/> Community Service Organization 35 <input type="checkbox"/> Religious Organization 36 <input type="checkbox"/> Senior Citizen's Center 37 <input type="checkbox"/> Parks and Recreation 56 Other A <input type="checkbox"/> Mental Health Facility B <input type="checkbox"/> Continuation/Court School C <input type="checkbox"/> Center for Physically Disabled D <input type="checkbox"/> Center for Developmentally Disabled E <input type="checkbox"/> Pre-School 99 <input type="checkbox"/> None of the Above (describe) _____
--	---

3. Project Coordinator: _____ Telephone: () _____
 Address: _____ City/State/Zip: _____
 (if different from sponsor)

- a. Estimated number of hours per week Project Coordinator will devote to residency: _____

- b. Project Coordinator's relationship to Sponsor Organization. Check one:

01 <input type="checkbox"/> Director of Organization 02 <input type="checkbox"/> Principal 03 <input type="checkbox"/> Program Manager 04 <input type="checkbox"/> Other Administrator	05 <input type="checkbox"/> Counselor/Teacher 06 <input type="checkbox"/> Other Paid Staff (specify) _____ 07 <input type="checkbox"/> Volunteer (specify) _____
---	--

4. Number of Residency Sites: _____ (If more than one, attach list of the sites. Include names, locations, on-site coordinator's name and phone number, letters of agreement, and discuss in narrative.)
 Name of Site: _____ Telephone: () _____
 (if different from sponsor)
 Address: _____ City/State/Zip: _____

5. Will project be cosponsored? ☐ Yes ☐ No
 If yes, complete Co-Sponsor Form, page 2a.

E

Complete and submit only if project is co-sponsored.

- $2a$

ARTISTS IN RESIDENCE PROGRAM 2001-2002
INDIVIDUAL ARTIST RESIDENCY • GUIDELINES & APPLICATION
APPLICATION DEADLINE: POSTMARKED NOVEMBER 10, 2000

F

Artist's Résumé

Submit your current résumé, covering all relevant professional activity and achievements, not to exceed **two** 8 1/2" x 11" single-sided pages. *Dates of all activities must be included, as this determines your eligibility. Dancers, actors and musicians: you also must include specific dates and activities. Résumé should list activities showing most recent dates first descending in chronological order.*

If there will be a collaborating artist, submit a current résumé using the same format.

G

Review the criteria for funding on page iv and take them into consideration when answering these questions.

Project Narrative

Respond to all three topics below. Use no more than two single-sided pages for the entire project narrative. Extra pages or reduced type will not be reviewed by the panel. Type applicant artist's name in upper right corner of each page. Begin response to each section with the number and name of the section (e.g., 1. Artist's Statement). Refer to the Review Criteria (page iii) as you formulate your responses.

1. Artist's Statement (best if written by the artist). Address the following:

- Briefly describe your work and development as an artist.
- Why do you want to be an Artist in Residence?
- Define who your participants are and what qualifies you to work with them.

If you have been an Artist in Residence for a previous three-year cycle:

- Explain what impact this new proposal will have on the community served, and if this is the same community as previously served, describe how this residency will differ from prior ones.

If you are a continuing artist in the second or third year of CAC AIR funding, **use an extra page** to address the following:

- Describe how the residency has affected you and your work.
- Describe your own professional growth as an artist in the last year.
- Describe the effects your residency has had on your participants.

If you are a collaborating artist, you may submit either a joint or separate statement, **using up to one additional page**.

2. Sponsor Organization Statement (best if written by the sponsor organization). Address the following:

- Briefly describe the sponsor organization's purpose. What are the regular ongoing art programs and services of the organization?
- How does the proposed project differ from the regular programs and services? (The CAC does not fund ongoing staff positions.)
- How was the need for this residency established? Describe the demographics of the population to be served. What are their needs and how will this residency serve those needs?
- Discuss the impact of the residency on the participants and the site.
- How will you reach your targeted populations?
- If applicable, how will participants be recruited for this project?
- Describe the facilities in which residency activities will take place.

3. Project Description. This information must match your Project Information (page 4). Address the following, be specific:

- What do you hope to accomplish with your residency? What skills/knowledge will participants gain?
- How specifically will you do it?
- Briefly describe what activities will occur during a sample week.
- Briefly describe a typical workshop session.
- How will the project use the existing resources of the sponsor and the community?
- If you plan to use Guest Artist(s): Describe their involvement (specific artists need not be named).
- If there will be a collaborating artist: What is the collaborating artist's role in the project? How will the two artists work together to create a unified project?

If you are a continuing artist:

- How will the project build on the previous year's experiences? What changes have been made?
- Will the project serve the same people and/or take place at the same sites?

If completing your first year as a CAC Artist in Residence, you may be eligible for two years of funding. Two year funding is not automatically awarded upon request, but upon panel's discretion. If you request this, briefly explain your plans for a third and final year.

ARTISTS IN RESIDENCE PROGRAM 2001-2002
INDIVIDUAL ARTIST RESIDENCY • GUIDELINES & APPLICATION
 APPLICATION DEADLINE: POSTMARKED NOVEMBER 10, 2000

H

Project Information

Your residency is made up of workshop hours as well as preparation time (which includes setup, cleanup, meetings with your Project Coordinator, etc.) In most residencies, the average ratio is approximately 15 hours of workshop time to five hours of preparation time. This may vary with different disciplines. If it does vary, explain. Note: The following information must match your Project Description (page 3).

HOW MANY...

hours per week will you spend working with participants in workshop activities? hrs.

hours per week will you spend in preparation time? hrs.

TOTAL hrs.

(should = 20hrs.)

HOW MANY...

(cycles) during residency period?

weeks per (cycle)?

different workshops (groups) per week?

total workshop (direct) participants in the course of your residency?

total indirect participants in the course of your residency?

(i.e., audience, community)

What is the age range of your participants?.....

Please estimate the ethnic breakdown of your participants

Definition (cycle):

a cycle may be a number of workshop weeks in which specific areas of art are taught within that discipline;

or

a number of workshop weeks working with different participants for a minimum of 12 weeks.

ARTISTS IN RESIDENCE PROGRAM 2001-2002
INDIVIDUAL ARTIST RESIDENCY • GUIDELINES & APPLICATION
APPLICATION DEADLINE: POSTMARKED NOVEMBER 10, 2000

Schedule of Activities

Indicate your ACTUAL weekly schedule devised by you and your Project Coordinator. You will need to show: (1) workshop time; (2) name of site(s); (3) age and number of participants; and (4) preparation time.

MONDAY	TUESDAY	WEDNESDAY	THURSDAY	FRIDAY	SATURDAY	SUNDAY
<p>Sample: 9-11:30 am YMCA 14-16 yrs.#10</p> <p>12-1 pm-prep.</p> <p>1-3:30 pm Inc. 12-13 yrs. #8</p>	<p>Meet with Project Coordinator</p> <p>1-2 p.m.</p>	<p>9-11:30 am YMCA 14-16 yrs. #10</p> <p>12-1 pm-prep.</p> <p>1-3:30 pm Youth, Inc. 12-13 yrs. #8</p>		<p>9-11:30 am YMCA 14-16 yrs. #10</p> <p>12-1 pm-prep.</p> <p>1-3:30 pm Youth, Inc. 12-13 yrs. #8</p>	<p>1-4 p.m. YMCA 12-21 yrs. #12</p> <p>10-11 am-prep.</p>	

Artists' Name: _____

 This project will not require supplies.

Quantity	Description (if already on hand)	Have on Hand	Will Acquire	Dollar Value
6 TOTAL				

ARTISTS IN RESIDENCE PROGRAM 2001-2002
INDIVIDUAL ARTIST RESIDENCY • GUIDELINES & APPLICATION
 APPLICATION DEADLINE: POSTMARKED NOVEMBER 10, 2000

J

Artist in Residence Project Budget

To determine matching amounts:

If the sponsor is a school or institution:

- CAC pays \$1,100 per month ; AND
- Sponsor pays \$500 per month.

If the sponsor is a community or arts nonprofit organization:

- CAC pays \$1,200 per month ; AND
- Sponsor pays \$400 per month.

To determine Guest Artist fees:

- Up to \$300 non-matching CAC funds for 3-6 month projects; OR
- Up to \$500 for 7-11 month projects.

	CAC Request (\$1,100 or \$1,200 x number of months)	Total Sponsor Cash Match (\$400 or \$500 x number of months)	Total Sponsor Non-Cash Match*	TOTALS
Total Artists Fees				
	+	+	=	+
Guest Artists Fees				
	=			

TOTAL CAC REQUEST _____

(1) **TOTAL ARTISTS FEES** (Add Artists and Guest Artists Fees)

_____ (1)

Other project costs:

- a. Supplies, materials, equipment rentals, etc. (see page 6)
- b. Space costs (if applicable)
- c. Project Administration (project coordinator's estimated time)
- d. Other costs (describe below)

(2) **TOTAL OTHER SPONSOR COSTS** (Total of a through d)

_____ (2)

(3) **TOTAL PROJECT COSTS** [Totals of (1) and (2)]

* If non-cash match will be provided, complete Non-Cash Artist's Salary Agreement, Page 8.

K

Goods or services listed below must be for the artist's personal use, and are supplied in place of cash payment to the artist. They are in addition to required project supplies, space and coordination provided by the sponsor organization. Non-Cash support must replace artist's out-of-pocket expenses for normal living costs or professional expenses.

the following goods or services for a period of _____ months, in lieu of full or partial cash payment.

of months

Describe how non-cash goods or services will benefit the artist in lieu of cash match.

	\$ _____	_____
	\$ _____	_____
	\$ _____	_____
	\$ _____	_____
	\$ _____	_____
	\$ _____	_____
	\$ _____	_____
TOTAL	\$ _____	_____

Show days and times when artist will use space for *personal* use if it is being provided as a non-cash match. This is not residency class time.

Day	Times
Sunday	_____
Monday	_____
Tuesday	_____
Wednesday	_____
Thursday	_____
Friday	_____
Saturday	_____

signature, applicant artist	date
sponsor organization or institution	
signature, authorized representative	date
print name and title	
co-sponsor organization	
signature, authorized representative	date
print name and title	

ARTISTS IN RESIDENCE PROGRAM 2001-2002
INDIVIDUAL ARTIST RESIDENCY • GUIDELINES & APPLICATION
 APPLICATION DEADLINE: POSTMARKED NOVEMBER 10, 2000

L

Certification for Sponsor Payment. Sponsor and/or cosponsor must sign or application will be incomplete. **Sign even if you are providing a non-cash match.**

By resolution of its governing board, the sponsor organization(s) will provide, conditional upon CAC's approval, the monthly cash payment matching the CAC's payment to the artist(s) as required in the program guidelines for the period specified. Sponsor(s) further promises to provide artist(s) with supplies and materials, coordination and studio activities space necessary to conduct the project as specified in this application. Sponsor is responsible for direct payment to the artist(s) for its portion of the artist fee. Participants will not be charged for residence activities.

Check appropriate match plan (see guidelines for descriptions of plans):

- Sponsor(s) pay: ☐ \$500/ month (or the non-cash equivalent): Schools & Institutions
 ☐ \$400/ month (or the non-cash equivalent): Community & Arts nonprofit organizations

Certification of Compliance, Artist and Sponsoring Organization

I certify that the applicant artist(s) and sponsoring organization(s) meet the applicable requirements of Title VI of the Civil Rights Act of 1964, Title IX of the Education Amendments of 1972, the Age Discrimination Act of 1975, and Section 504 of the Rehabilitation Act of 1973, The State of California Government Code Sections 11135-11139.5, the Drug Free Workplace Act of 1988 and the Americans with Disabilities Act, and that, to the best of my knowledge and belief, the data in this application and any attachments are true and correct. The application has been duly authorized by the governing body of the applicant organization.

 signature, applicant artist date

 sponsor organization or institution

 signature, authorized representative, sponsor organization date

 name and title, sponsor organization (print or type)

 cosponsor organization

 signature, authorized representative, cosponsor organization date

 name and title (print or type)

ARTISTS IN RESIDENCE PROGRAM 2001-2002
INDIVIDUAL ARTIST RESIDENCY • GUIDELINES & APPLICATION
APPLICATION DEADLINE: POSTMARKED NOVEMBER 10, 2000

Note: Slide mounts should be numbered and marked with same information as log.

[illegible]

(If you additional room - attach separate sheet)

	Title of Work	Choreographer	Date created	Music/sound score title/composer	Number of performers	Length of excerpts
1						
2						
3						

Artist's Name: _____

ARTISTS IN RESIDENCE PROGRAM 2001-2002
INDIVIDUAL ARTIST RESIDENCY • GUIDELINES & APPLICATION
APPLICATION DEADLINE: POSTMARKED NOVEMBER 10, 2000

Log of Music Cassette or CD

Note: Cue audio to selection you wish panel to hear.

Title of Work	Composer(s)	Artists Featured	Location/Date of Recording	Length
---------------	-------------	------------------	----------------------------	--------

Log of Interdisciplinary and Theater/Video Tape

Note: cue video or audio to section you wish panel to view/hear. Panel will review up to five minutes only.

Title of Sample Work	_____	Date Work Completed	_____	Running Time	_____
----------------------	-------	---------------------	-------	--------------	-------

Format of Master	_____	Date Work Completed	_____	Running Time	_____
------------------	-------	---------------------	-------	--------------	-------

Brief Description of Contents	_____				
-------------------------------	-------	--	--	--	--

Title of Sample Work	_____	Date Work Completed	_____	Running Time	_____
----------------------	-------	---------------------	-------	--------------	-------

Format of Master	_____	Date Work Completed	_____	Running Time	_____
------------------	-------	---------------------	-------	--------------	-------

Brief Description of Contents	_____				
-------------------------------	-------	--	--	--	--

Title of Sample Work	_____	Date Work Completed	_____	Running Time	_____
----------------------	-------	---------------------	-------	--------------	-------

Format of Master	_____	Date Work Completed	_____	Running Time	_____
------------------	-------	---------------------	-------	--------------	-------

Brief Description of Contents	_____				
-------------------------------	-------	--	--	--	--

Be sure to include a return package with adequate postage if you wish work samples and promotional materials returned.

Application Receipt Form

To Applicant(s):

Cut, address, and stamp the reverse side of this Form to send to yourself; enclose it with your application (see “Packaging Order,” page vi).

We will mail this to you when we receive your application. If you do not receive this Form back, it may mean we have not received your application. In this event, contact staff of the AIR program.

In all future inquiries, refer to your application number:

application number (CAC use only)

date

Application Deadline

The package must be **postmarked** no later than **November 10, 2000**. Send all materials under one cover to:

**Artists in Residence Program
California Arts Council
1300 I Street, Suite 930
Sacramento, CA 95814**

On the outside of the package, indicate category and discipline in which you are applying. (Example: Artists in Schools–Dance)

Application Checklist

Complete this checklist and enclose it in your application package. All materials must be submitted in the following order:

- ☐ 1. Application Receipt Form (*stamped*) and checklist from this page.
- ☐ 2. Proof of nonprofit status, if required (one copy only)
- ☐ 3. Original Application (Items A through I listed on page vi)
- ☐ 4. Ten copies of the original Application
- ☐ 5. Audio/visual samples of work
- ☐ 6. Self-addressed stamped envelope for return of work

California Arts Council
1300 I Street, Suite 930
Sacramento, CA 95814

**place
stamp
here**

California Arts Council
Artists in Residence Program
1300 I Street, Suite 930
Sacramento, CA 95814



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